

ELSIE IVANCICH DUNIN – ANCA GIURCHESCU – CSILLA KÖNCZEI (EDITORS)

FROM FIELD TO TEXT & DANCE AND SPACE

**PROCEEDINGS FOR THE 24TH SYMPOSIUM OF THE
ICTM STUDY GROUP ON ETHNOCHOREOLOGY**



Cluj-Napoca, 2012

FROM FIELD TO TEXT & DANCE AND SPACE PROCEEDINGS FOR THE 24TH SYMPOSIUM OF THE ICTM STUDY GROUP ON ETHNOCHOREOLOGY

(10–16 July 2006, Tranzit House, Centre for Contemporary Art and Culture)

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Editors

ELSIE IVANCICH DUNIN – ANCA GIURCHESCU – CSILLA KÖNCZEI
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SZTANÓ HEDVIG (Hungary)

Two Resurrections / FILM

Cameraman: DÉNES Zoltán, *Director:* SZTANÓ Hédi, *Producer:* BUGLYA Sándor, *Made by:* Dunatáj Foundation

A film "Two Resurrections" follows the process of the Easter rituals in two different villages in Transylvania: one Hungarian - Magyarvalkó (Valcău) - in Kalotaszeg (Călata) Region and one Romanian - Aknasugatag (Ocna Șugatag) in Maramureș Region. Director of the film, being a professional ethnographer/cultural anthropologist and filmmaker, tries to discover the existing differences and similarities/sameness between the two cultures. She pays attention both to the "saint" and "profane", old and new, traditional and modern elements of the customs. The visual material is fit together with music and narration using the musical and narrative elements of the Easter customs. Dance is also included as an essential part of the village life in both selected villages. In the context of the ICTM symposium, the film illustrates the process from fieldwork to the professional, documentary film.

OMER BARBAROS UNLU (Turkey)

Crossing point of dances: Artvin

The city of Artvin lies in the northeastern corner of Turkey, east of the Black Sea region, and constitutes the border between Turkey and Georgia. The city encompasses a diversity of cultures as a result in history of its location on one of the branches of the Silk Road, serving as a gateway to Anatolia, being a stopping point for various civilizations, and also due to the difficulties in transportation in its uneven and mountainous geography. The people of Artvin, which lies at the point of intersection of "Horon" and "Bar" dances of the present Turkish Folk Dance categorization, have assimilated the solo and duet dance figures of the Georgian and Azeri dance cultures as well. In such a region as this, it is indeed difficult to do field research on local dances and to categorize findings and put them in text.

In this paper, the following subjects will be discussed:

- a) How to correct the established theories and convictions based on incorrect evaluations made in the past regarding Artvin folk dances
- b) What kind of a path should be followed given that the numerous differences and variations between cities cause difficulty in forming generalizations
- c) Differences between emic and etic viewpoints
- d) Differences in the views of researches on either side of the border
- e) Problems which arise from the information extracted from sources who have migrated from Artvin
- f) Discussion regarding the lost kinesthetic value during performance of Artvin dances, which are very important among the efforts of staging Turkish folk dances.

The presentation will be based on the findings of my field research conducted in February 1997 in the city of Artvin, and will include a video presentation.

VARGA SÁNDOR (Hungary)

Symbolic use of space on the dance events of Visa/Vișea Village

The author will show the traditional ways of how dancers, musicians and on-lookers traditionally utilise the space on the dance events of Visa Village. (Visa is a mixed Hungarian, Romanian village in Transylvania in Mezőség/Câmpia Transilvaniei Region.) He focuses on the symbolic meaning of the space, as it is understood by the present members of the dancing community. Special attention is paid to the relation of the dance space and the dance creation. At last the author emphasises the importance of this research in the framework of the dancing individuality research. This presentation is based on a five-year's field research in the above mentioned village and the surrounding 5 villages. My fieldwork resulted in a great amount of video recordings, photos and interviews, which will be selectively shown in the presentation.

DEJEU ZAMFIR (Romania)

CĂLUȘUL and the CĂLUȘERUL: a parallel

Many Romanian and foreign specialists, and melomans have written upon *căluș* and *călușer* as customs and also dances but they referred more to their genesis and less to structure. We believe that a parallel between the two dances with direct reference to the morphological, kinetic and metro-rhythmic structure: measure, time, tempo, cells and common rhythmic motifs, syncretic aspects – relation with the tune and other elements adjacent to the dance, the rhythmic superposition and other particularities is more eloquent in asserting if these have a common origin or not. On the other hand both dances must be analysed in the context of European dances.